

Tanglewood Design Guidelines

**METROPOLITAN HISTORIC
ZONING COMMISSION**

Metropolitan Government of
Nashville and Davidson County

Sunnyside in Sevier Park
3000 Granny White Pike
Nashville, Tennessee 37204
862-7970 fax:862-7974
www.nashville.gov/mhc/mhzc_main.htm

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PART 1: INTRODUCTION

Tanglewood, like neighborhoods in over two thousand other towns in the United States, uses historic zoning as a tool to protect and preserve its historic and architectural heritage. There are quantifiable reasons for historic zoning -- it stabilizes property values, it gives residents greater control over development in their neighborhood, it promotes heritage tourism, it provides affordable housing, it preserves natural resources by conserving building materials. And there are less quantifiable, but equally important reasons for historic zoning -- it protects our past for future generations, it nurtures a sense of community, it provides a sense of place. Accordingly, Tanglewood exhibits the kind of neighborhood design now being emulated by progressive developers of new subdivisions.

A SHORT HISTORY OF TANGLEWOOD

Tanglewood is located in the same area as the late-1700s settlement called Haysborough Village, also known as Haysborough. Haysborough existed for approximately sixty years, from the initial arrival of pioneers in 1780 to its incorporation in September 1799 up to the late 1830s. The village was named after one of its earliest settlers, Colonel Robert Hays. A prominent planter, Hays married Jane Donelson, sister of Rachel Donelson Jackson, Andrew Jackson's wife, and also served as the Davidson County representative to the North Carolina legislature.

By 1783, residents had constructed a road connecting Nashville to Mansker's Station approximately 12 miles to the north and passing in the vicinity of Haysborough. In 1785, residents of Haysborough Village established the Spring Hill Meeting House. That same year, the North Carolina legislature established the first school in Tennessee west of the Cumberland Mountains, Davidson Academy, which commenced classes at the Meeting House in Haysborough in the fall of 1786. The earliest recorded deed concerning the land on which the Tanglewood District is located was recorded in February, 1792. William Cocke, a Revolutionary War veteran from North Carolina, purchased a 640 acre tract alongside the Cumberland River at ten pounds for every hundred acres. In 1806, the Davidson Academy trustees voted to move the school to rapidly growing Nashville, beginning the gradual demise of Haysborough Village. In 1836, the road to Mansker's Station was replaced by the Gallatin Turnpike. The Spring Hill Meeting House lay in the path of the new road and was demolished, however, pieces of the foundation still remain in the Spring Hill Cemetery Historical Section.

By the late 1830s, James T. Love had purchased most of the property that had once made up Haysborough Village and maintained it as farm land. The spring on the Tanglewood property, Love's Branch, was named for him. The Gallatin Turnpike bordered the rear of Spring Hill Cemetery, which was begun on land donated in 1815 by Haysborough resident Thomas Craighead, who served as minister of Spring Hill Meeting House from the early 1780s to the 1810s. Tanglewood Historic District is adjacent to the Spring Hill Cemetery, and the turnoff from Gallatin Turnpike to Hayborough retains its historic name Haysborough Road, which in turn leads to Tanglewood Drive.

The farm land remained in the Love family where it was deeded to a nephew Andrew McGaughhey in 1905. During these years, newspaper accounts reported that log structures and ruins of the old village still remained in place. In 1920, McGaughneys began to subdivide the property into residential lots. In 1927, Robert M. Condra purchased a tract in McGaughhey's

Second Haysborough Subdivision as the site for his Tanglewood Lodge and houses. Unconfirmed oral tradition states that Condra used some of the remaining log structures and log ruins within his new rustic style complex.

The Tanglewood District is significant in part due to its association with Robert Condra, a successful engineer and builder. A Georgia native, Condra graduated from the University of Tennessee, Knoxville, in 1923 with a double degree in mechanical and electrical engineering. He then moved to Nashville to engage in commission-based contracting, thus beginning a career that spanned more than six decades in Nashville and Middle Tennessee. Condra's work in architectural design, historic preservation, and engineering had a significant impact on Nashville and Middle Tennessee. His work included the six story addition to the National Life and Accident Insurance, the USF&G Insurance Company office building, and the Executive Plaza Office Building. Condra engaged in several historic preservation projects, such as renovating the American Trust Building and the Sudekum (Tennessee) Building. Condra also built and/or renovated a number of residential apartment complexes including Forest Hills, Skyline, Woodmont Terrace, Cedarwood Manor, Glendale, Acklen Heights, Rolland Road, and Royal Oaks.

The Tanglewood Historic District is the only known example of Condra's design of detached dwellings in a residential neighborhood in Nashville. The rustic architectural design found at the Tanglewood district reflects Condra's adaptation of the rustic sub-style of the Arts and Crafts Movement. Architectural features, such as natural materials, horizontal design, harmonious relationship with the landscape, deep eaves with bracket supports, prominent stone chimneys, fieldstone walkways, and ample windows, are reminiscent of Arts and Crafts, and are also prominently featured at Tanglewood.

Between 1932 and 1946 on a heavily wooded tract, Condra built a central dwelling, swimming pool, and a series of small houses. The architecture was deliberately rustic and placed in a bucolic, wooded landscape, while the swimming pool incorporated the natural spring without destroying its original course. Landscape features, which included brick patios and walkways, stone walkways, retaining walls, steps, patios, pilings, reinforced the rustic style of Tanglewood. In addition to the exterior design, unifying interior features of all the houses reinforce Condra's deliberate usage of the rustic style including cypress paneling, exposed beam ceilings, stone fireplaces, and hardwood floors.

Condra began to rent or sell the houses after their construction and lived at Tanglewood until his death. In 1973 preservation proponents, Henry and Kathy Romersa, bought 4911(a), 4911(b), and 4911(c) and over the next thirty years acquired four additional properties, 4908, 4910, 4914, and 4918. Their desire to preserve Condra's original architectural design and the rural character of Tanglewood was the catalyst for the area being listed on the National Register of Historic Places in 1998.

THE NATIONAL REGISTER DISTRICT

The Tanglewood Historic Zoning District and the Tanglewood National Register District are two **separate** entities with different boundaries (see maps on pages 5 and 6).

The National Register of Historic Places is a federal program administered by the Department of the Interior. **Listing in the National Register has no impact on what you can or cannot do**

to your property. The only exception is when federal funds are used, in which case, the federal agency must take into account impacts of their proposed undertakings on historic resources. Most road widening projects, for example, use federal funds. Also housing rehabilitation loans from the Metropolitan Development and Housing Agency typically use federal Housing and Urban Development monies. Otherwise, listing in the National Register is purely honorary -- a way to recognize the district as an intact and important part of Nashville's, and thus America's, history.

THE HISTORIC ZONING DISTRICT

The Tanglewood National Register District is enveloped by the larger Tanglewood Historic Zoning District (see map on page 6). Historic zoning districts are **locally** designated and administered by the Metropolitan Government of Nashville and Davidson County -- specifically, the Metropolitan Historic Zoning Commission (MHZC). Historic zoning is an overlay zoning, applying in addition to the base or land use zoning of an area.

Like the National Register, historic zoning honors an area's historical significance, but with that recognition, exterior work on buildings is reviewed to ensure that the neighborhood's integrity is preserved.

WHAT ARE THE DESIGN GUIDELINES?

The Metropolitan Historic Zoning Commission (MHZC) is the architectural review board which reviews applications for work on properties within the district. Its seven members, appointed by the mayor, include representatives from zoning districts, the Metropolitan Planning Commission, the Metropolitan Historical Commission; an architect, and others. Design review is administered according to a set of design guidelines. The guidelines are criteria and standards, developed by the MHZC with input from neighbors, which are used in determining the appropriateness and architectural compatibility of proposed projects. The guidelines provide direction for project applicants and ensure that the decisions of the MHZC are not arbitrary or based on anyone's personal taste.

The guidelines protect the neighborhood from alterations to historic structures that would lessen their architectural significance, new construction or additions not in character with the neighborhood, and from the loss of architecturally or historically important buildings.

By state law, design guidelines for historic zoning districts must be in accordance with *the Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings* -- standards developed by the National Park Service and used by private and public preservation organizations throughout the country.

DO THE GUIDELINES APPLY TO MY HOUSE?

If you are not sure whether a guideline applies to your property, it is in your best interest to contact the MHZC and request a determination. This should eliminate delays or expenses later on.

GETTING APPROVAL FOR YOUR PROJECT

If you are planning to

- BUILD a new structure or appurtenance,
- ADD onto an existing building,
- DEMOLISH a structure,
- RELOCATE a structure, or
- REPAIR or alter the exterior features of a historic building,

one step is added to getting a building permit for the work: **you must first obtain a preservation permit from the MHZC.**

1. Call the MHZC at 862-7970 to determine whether the MHZC will review your work; and if so, to obtain an application form for a preservation permit and to make an appointment to meet with staff.

The staff will meet with you at your house to discuss your project, answer any questions, and advise you on whether the plans meet the design guidelines. The staff can guide you in making your plans meet the guidelines and will provide free design advice on request.

When you submit your completed application, the staff will determine whether a preservation permit can be issued immediately or if the work requires referral to the full Commission.

Regular meetings of the Commission are scheduled for the third Wednesday of every month. If a complete application is received more than fifteen working days prior to a scheduled meeting, a special meeting will be called.

2. Take the preservation permit to the Metropolitan Department of Codes Administration.

Officials at Codes will review your plans for compliance with regular zoning and building code regulations -- applicable whether or not your property is in a historic zoning district.

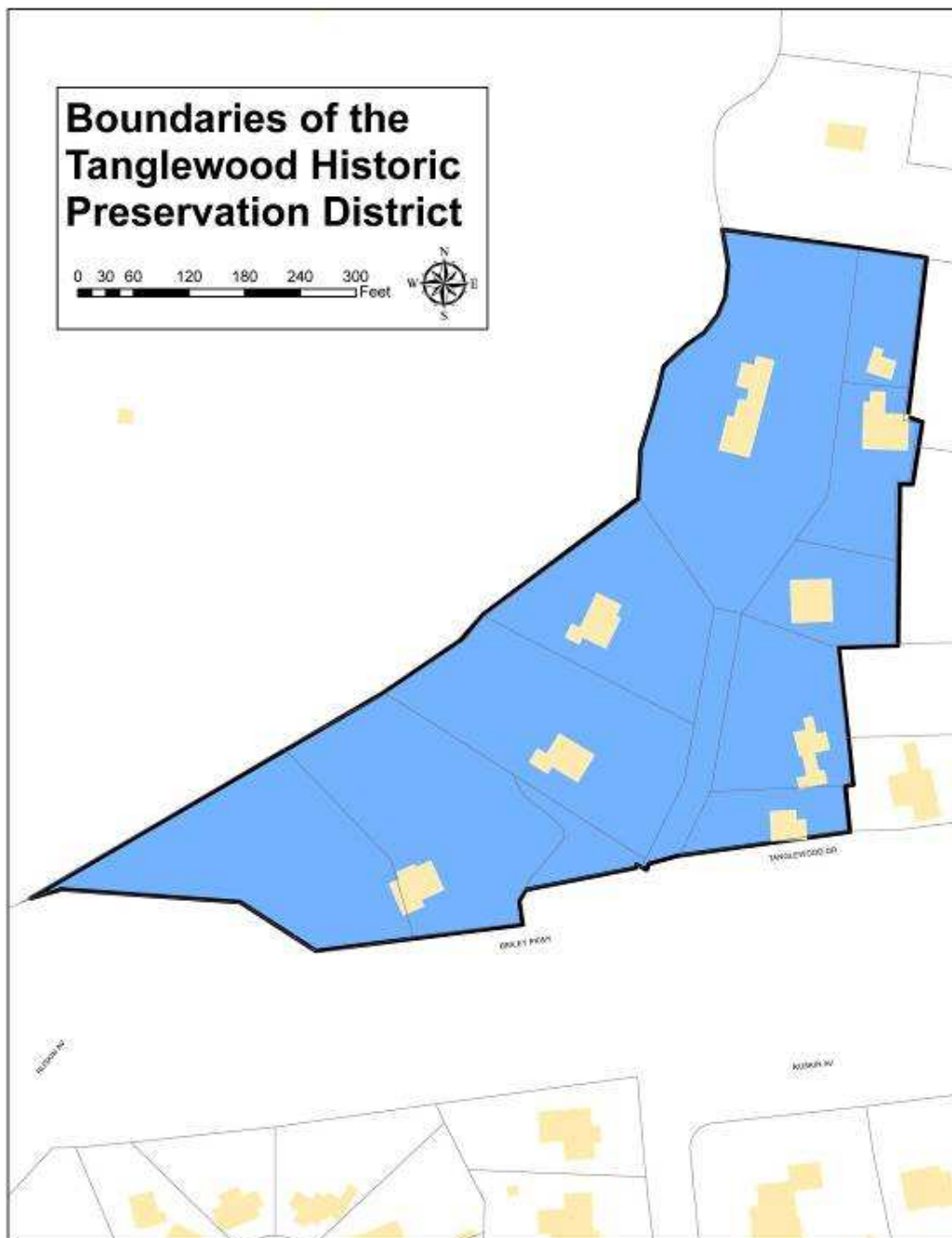
Permit fees (amount charged depends on the type and value of the work done) will be charged to you then. Codes is located on the second floor in the rear section of the Metro Howard Office Building, 800 2nd Avenue South. For preservation permits and building permits to remain valid, work must begin within six months of the date of issue.

NOTE: Work done without a preservation permit is in violation of the Historic Zoning Regulations established under Article IX: Historic District and Landmark Regulations of the Code of Laws of the Metropolitan Government of Nashville and Davidson County, Appendix A: Zoning Regulations. Like the Building Code, the Tanglewood Design Guidelines are a legal document. Work done without prior review and approval by the MHZC is subject to fines and other penalties. Appeals to decisions of the Historic Zoning Commission staff can be made to the Commission itself; appeals to decisions of the Commission can be taken to a court of competent jurisdiction as provided for by law.

AVAILABLE FREE CONSULTING SERVICES

The MHZC staff, trained in architectural history and restoration techniques, often meets a property owner on site to discuss a restoration project, maintenance problem, historically appropriate paint color, or other issue not necessarily reviewed under historic zoning. We have a library of materials on historic architecture and restoration technology, and files on preservation products and services, which are available to the public. Just call for an appointment.

DISTRICT BOUNDARIES



PART 2: TANGLEWOOD DESIGN GUIDELINES

Italicized sections contain interpretive information, they are not part of the guidelines themselves. It is important to remember that every building is different and what may not be appropriate for one house may be appropriate for another.

I. PURPOSE OF THE DESIGN GUIDELINES

A. Design guidelines are criteria and standards which the Metropolitan Historic Zoning Commission must consider in determining the appropriateness of proposed work within a historic district. Appropriateness must be determined in order to accomplish the goals of historic zoning, as outlined in Chapter 17.120 of the Zoning Regulations for Nashville and Davidson County:

1. To preserve and protect the historical and/or architectural value of buildings or other structures;
2. To regulate exterior design, arrangement, texture, and materials proposed to be used within the historic district to ensure compatibility;
3. To create an aesthetic appearance which complements the historic buildings or other structures;
4. To foster civic beauty;
5. To strengthen the local economy; and
6. To promote the use of historic districts for the education, pleasure, and welfare of the present and future citizens of Nashville and Davidson County.

II. ALTERATIONS AND REPAIRS

A. PRINCIPLES

1. These guidelines shall apply only to the exteriors of buildings and to areas of lots visible from public rights-of-way.
2. Proposals for work to be done on front- and street-related facades shall be more carefully reviewed than that to be done on other facades.
3. The character-defining features of a building, structure, or site and its environment should not be removed or destroyed. Distinctive materials, architectural features and examples of skilled craftsmanship shall be treated with sensitivity.
4. Deteriorated architectural features should be repaired rather than replaced.
5. In the event that replacement of architectural features is necessary, the new feature should match the composition, design, color, texture, material and all other visual qualities of the original feature. Replacement features should be substantiated by historical, physical, or pictorial evidence, rather than on conjectural design or the availability of salvage or new architectural elements.
6. All buildings, structures, and sites shall be recognized as products of their own times. Alterations that have no historical basis and which seek to create an earlier appearance shall be discouraged.

It is important to note the unique character of each historic structure represented in Tanglewood. Although roofs, windows, doors, porches, and other elements, may be common to all, each house possesses particular details and features that distinguishes it from others. The unique character of each building should be preserved in order to maintain the integrity of the district as a whole.

7. Changes which have been made to a building over the course of time are evidence of the history and development of a building, structure, or site and its environment. If the changes have acquired significance in their own right, they should be retained.

For example, as tastes changed in the first quarter of the twentieth century, Victorian Era styles were replaced by Colonial Revival and Bungalow styles. Occasionally, an addition or major remodel in a new style to an earlier house can be as architecturally important as an unaltered historic house.

8. The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that damage historic building materials are not appropriate.
9. Every reasonable effort shall be made to protect and preserve archeological resources affected by, or adjacent to, any project.

B. GUIDELINES

1. *Roof Form and Roofing Materials*

- a. Original roof pitch and form should be retained.
- b. The original size and shape of dormers should be retained. Dormers generally should not be introduced where none existed originally.

Since new roof dormers increase the habitable space of a building, they are considered additions. See the Additions section for further information.

- c. Original roof materials and color should be retained. If replacement is necessary, original materials should be used. Asphalt/fiberglass shingles may be substituted for original roofing when it is not economically feasible to repair or replace with original materials. The color and texture of asphalt/fiberglass shingles should not contrast with the architectural style and period of the house.

Original roofing materials may include, but are not limited to, slate, metal, and, on twentieth century buildings, asphalt shingles.

- d. Skylights should be located on portions of roofs not visible from public rights-of-way.

Roof elements may include, but are not limited to, eaves, cornice, rafters, soffits, cresting, gutter systems, brackets, finials, vents, and chimneys.

2. *Materials*

- a. Original building materials should be retained.
- b. Where replacement is necessary, new materials should match the design, dimension, detail, and all other visual characteristics of the originals, based on physical or historical documentation.

Original building materials may include, but are not limited to, wood, brick, stone, terra cotta, stucco, cast stone and concrete.

- c. Masonry
 - 1) Mortar for re-pointing should match original color, joint width, depth, and tooling profile.

When re-pointing historic brick, new mortar with a high concentration of portland cement should be avoided. Temperature and moisture cause brick and mortar to expand and contract. During expansion, the two materials press against each other, and over time, the softer of the two deteriorates. Typical "redi-mix" type mortar, which contains a high concentration of portland cement, is harder than historic brick. In such circumstances, brick can be damaged. Mortar for re-pointing should have a low concentration of portland cement.

- 2) Cleaning of masonry should be done with the gentlest means possible. Sandblasting causes severe damage to brick, stone, and mortar, and is not appropriate.
- 3) Generally, the use of paint, stain, water repellent, or any other type of coating on brick is not appropriate. Waterproof coatings shall not be used.

If brick is mismatched due to insensitive repairs, paint or stain on mismatched areas may be appropriate. If brick is so deteriorated that it cannot withstand the weather, a water repellent or paint may be appropriate. In such circumstances, the paint color should approximate the natural material color of the original brick. Previously painted brick may be repainted using a color which approximates the natural material color of the original brick.

- 4) The use of paint, stain, water repellent, or any other type of coating on stone is generally not appropriate. Waterproof coatings shall not be used.

If stone is so deteriorated that it can no longer withstand the weather, a water repellent or consolidant may be appropriate. Previously painted stone may be repainted using a color which approximates the natural color of the stone.

d. Wood

- 1) Original wood siding and wall shingles should be retained.
- 2) Where replacement is necessary, new wood siding and shingles should match the dimension, profile, course width, texture, orientation, and all other visual characteristics of the original material.
- 3) Aluminum and vinyl sidings are not appropriate.

3. Porches

- a. Original design, dimension, architectural details, materials, and all other visual characteristics should be retained.
- b. Where replacement is necessary, new elements should match the design, dimension, architectural features, materials, and all other visual characteristics of the original porch.
- b. The enclosure of front porches is not appropriate.

- c. The enclosure of side porches may be appropriate if the visual openness and character of the original porch is maintained.

The design of reconstructed porches should be based on documentary, physical, or pictorial evidence. When such evidence does not exist, a simple design, using the overall proportions and materials of porches appropriate to the style of the house, is usually best.

The Metropolitan Codes Department may require a railing on a new or repaired porch. On house styles for which porch railings are not historically appropriate, exemptions can be requested from the Board of Zoning Appeals.

Porch elements may include, but are not limited to, columns, railings, balusters, brackets, cornice, porch racks, ceilings, decking, and steps.

4. W i n d o w s

- a. Original details, size, shape, number and arrangement of panes, and all other visual characteristics should be retained.
- b. Where replacement is necessary, new windows should match the design, dimension, details, and all other visual characteristics of the original windows.
- c. Original window openings should not be filled in.
- d. New window openings should not be introduced unless their placement does not contrast with the existing rhythm of openings and their design matches the visual characteristics of the original windows.
- e. "Blind stop" storm windows, painted or anodized, are appropriate. Raw aluminum storm windows are not appropriate.

A "blind stop" storm window is attached to the inside of a window jamb (frame) rather than to the face of a window casing (trim). In this way, the storm window obscures as little of original features of a window as possible.

- f. Shutters, unless original to the building, should not be added. Where replacement is appropriate, new shutters should match the design, dimension, location, and other visual characteristics of the originals.
- g. Generally, security bars and grilles are not appropriate.

Window elements may include, but are not limited to, sash, casings (trim), aprons, number and configuration of lights (panes), hoods, lintels, mullions and muntins.

5. *Doors*

- a. The original size and shape of door openings, transoms, sidelights, and doors should be retained.
- b. Where replacement is necessary, new doors should match the design, details, dimension, material and other visual characteristics of the originals. Flush doors are generally not appropriate.
- d. Original door openings should not be filled in.
- e. Generally, new door openings should not be introduced.
- f. Full-view storm doors, painted or anodized, are appropriate. New, plain wood screen doors should be appropriate to the style of the house. Raw aluminum storm and screen doors are not appropriate.
- g. On front doors, full-view, painted or anodized security doors are appropriate. On other publicly visible doors, full-view or glazing proportionate, painted or anodized security doors are appropriate. Raw aluminum security doors are not appropriate.
- h. Generally, security bars and grilles are not appropriate.

Door elements may include, but are not limited to, panels, casings (trim), transoms, side lights, and number and configuration of lights (window panes).

6. *Architectural Details*

- a. Original architectural details should be retained.
- b. Where replacement is necessary, new architectural details should match the design, dimension, materials, and all other visual characteristics of the originals, based on physical or historical documentation.
- c. Architectural details of a period or style not original to the building should not be introduced.
- d. Changes that have taken place over the course of time are evidence of the history and development of a building and its environment and have sometimes acquired significance in their own right. In such a circumstance, the changes should be retained.

For example, as tastes changed in the first quarter of the twentieth century, Victorian Era styles were replaced by Colonial Revival and Bungalow styles. Occasionally, a remodel in a new style to an earlier house can add to its historical significance rather than detract from it.

7. *L i g h t i n g*

- a. Original light fixtures should be retained. New or replacement light fixtures should be appropriate to the style of the building.
- b. Free-standing lampposts in yards are not appropriate.
- c. Ceiling fans should be appropriate to the style and period of the building.

8. *P a i n t*

Paint colors on **wood** and **metal** are not regulated. For guidelines on paint for brick or stone, see the Materials section. The MHZC maintains information on appropriate historic paint colors and paint analysis which is available to the public.

III. NEW CONSTRUCTION AND ADDITIONS

A. PRINCIPLES

1. These guidelines shall apply only to the exteriors portions of proposed new buildings and additions which will be visible from public rights-of-way
2. The front- and street-related facades of proposed new buildings and additions shall be more carefully reviewed than other facades.
3. The design of a proposed new building or addition should respond to the planning and architectural context established by surrounding historic buildings, by not contrasting greatly.
4. Proposed new buildings should not imitate past architectural styles; they should reflect the era of their own construction. It is usually impractical to accurately imitate architecture of the past and it creates fake old buildings. For an exception to this principle, see number 5.
5. Reconstruction may be appropriate when it accurately reproduces a no-longer existing building on its original site, if the building (1) would have contributed to the historic and architectural character of the area; (2) will be compatible in terms of style, height, scale, massing, and materials with the buildings immediately surrounding it; and (3) is accurately based on documentary, physical, or pictorial evidence.
6. The number of additions to a building should be minimized.
7. A proposed new addition should be constructed in such a manner that historically or architecturally significant materials are not destroyed, and if the addition were to be removed in the future, the essential form and integrity of the original structure would be retained.

B. GUIDELINES

1. *Additions*

- a. Generally, an addition should be situated at the rear of a building in a way that will minimize the visual impact upon public facades.
- b. An addition should connect to the associated building in such a way that the original form of the building is visually evident.
- b. The creation of an addition through enclosure of a front porch is not appropriate.

c. An addition should be compatible, by not contrasting greatly, with the height, scale, roof form, proportion and rhythm of openings, materials, texture, details, and material color of the associated building.

c. New additions should follow the guidelines for new construction.

2. *New Construction*

a. Setback and Rhythm of Spacing

The setback from front and side yard property lines established by adjacent historic buildings should be maintained. Generally, a dominant rhythm along a street is established by uniform lot and building width. Infill buildings should reinforce that rhythm.

b. Height

The height of the foundation wall, porch roof(s), and main roof(s) of a new building shall be compatible, by not contrasting greatly, with those of surrounding historic buildings.

c. Building Form

The form of a new building shall be compatible, by not contrasting greatly, with those of surrounding historic buildings.

d. Roof Form

The roof(s) of a new building shall be visually compatible, by not contrasting greatly, with the roof form, orientation, and pitch of surrounding historic buildings.

e. Orientation

The orientation of a new building's front facade shall be visually consistent with surrounding historic buildings.

f. Proportion and Rhythm of Openings

The relationship of width to height of windows and doors, and the rhythm of solids (walls) to voids (door and window openings) in new buildings shall be compatible, by not contrasting greatly, with surrounding historic buildings.

g. Materials, Texture, Details, and Material Color

The materials, texture, details, and material color of a new building's public facades shall be visually compatible, by not contrasting greatly, with surrounding historic buildings. Vinyl and aluminum sidings are not appropriate.

h . O u t b u i l d i n g s

- 1)** A new outbuilding should reflect the character of outbuildings contemporary with the associated house. The outbuilding should be compatible, by not contrasting greatly, with surrounding historic outbuildings in terms of height, scale, roof shape, materials, texture, and details.

Historically, outbuildings were either very utilitarian in character, or (particularly with more extravagant houses) they repeated the roof form and architectural features of the associated house. Generally, either approach is appropriate for new outbuildings. Stone, weatherboard, and board-and-batten are typical siding materials. Outbuildings with wood siding typically have wide cornerboards and window and door casings (trim). Generally, the minimum roof pitch appropriate for outbuildings is 12:4; a steeper pitch is usually better. Raised panels on publicly visible garage doors are not appropriate. Publicly visible pedestrian doors should either relate to the style of the associated house or be flush. Publicly visible windows should relate to the style of the associated house.

- 2)** Outbuildings should be situated on the lot as is historically typical for the neighborhood.

Usually, historic outbuildings are located as near to a rear corner of a parcel as possible.

i . A p p u r t e n a n c e s r e l a t e d t o n e w c o n s t r u c t i o n

See Appurtenances section for information on fences, paving, walls, et cetera.

IV. APPURTENANCES

A. GUIDELINES

1. *Fences*

a. Wood picket fences are appropriate in front or rear yards. Front yard fences can be up to 4' in height.

b. Privacy fences are appropriate only around rear yards.

A rear yard is considered to be behind the mid-point on the side facades of a house. It is most appropriate for privacy fences to stop at the rear corners of a house.

c. Privacy fences can be up to 6' in height.

d. Chain link or woven fences are generally not appropriate for front or visible side yards. They may be used in rear yards. If a portion of a rear fence is publicly visible, it should be camouflaged with plantings, or painted black or dark green.

2. *Permanent Built Landscape Features*

a. Walls, curbs, steps, pavement, gravel, driveways, lighting, walkways and other such appurtenances should not contrast greatly with the style of the associated house in terms of design, size, materials, material color and location, and should not contrast greatly with those original historic features of the surrounding buildings.

b. Historic retaining walls in front and side yards should be retained.

c. Satellite dishes are not appropriate.

d. Permanently installed fixtures such as fountains or waterfalls should be based on documentary, physical, or pictorial historical evidence.

3. *Signs*

- a. The maximum area of any sign on a residential lot is two (2) square feet.
 - b. There shall be no more than one sign per street frontage per lot.
 - c. The height, size, location, method of attachment, material color, texture and design of signs shall be compatible, by not contrasting greatly, with the building to which the sign is related. The maximum height from grade of any sign is five (5) feet.
 - d. No sign that flashes, blinks, revolves, or is put into motion by the atmosphere shall be permitted. No visible bulbs, neon tubing, luminous paints, or plastics will be permitted as a part of any sign.
 - e. Signs may be illuminated by remote light sources, provided that these light sources are shielded to protect adjacent properties from glare.
 - f. Signs attached to a structure should not cover any architectural detail.
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4. *Public Spaces*

Landscaping, sidewalks, signage, lighting, street furniture, and other work undertaken in public spaces shall be presented to the MHZC for review for compatibility with the character of the district.

V. DEMOLITION

A. PRINCIPLE

The demolition of a building, or major portion of a building, which contributes historically or architecturally to the character and significance of the district is not appropriate and should be avoided.

B. GUIDELINES

1. Demolition is *not appropriate* if a building, or major portion of a building, contributes to the architectural or historical significance or character of the district.
2. Demolition may be appropriate under one of the following conditions:
 - a. if a building, or major portion of a building, does not contribute to the architectural or historical character or significance of the district; or
 - b. if a building, or major portion of a building, has irretrievably lost its physical integrity to the extent that it no longer contributes to the district's architectural or historical character or significance; or
 - c. if the denial of the demolition will result in an economic hardship on the applicant as determined by the MHZC in accordance with section 17.120.190, as amended, of the historic zoning ordinance.

VI. RELOCATION

A. PRINCIPLES

1. Moving a historic building from its original site should be avoided.
2. When relocation is appropriate, a building should be moved carefully in order to retain the integrity of original architectural details and materials.

B. GUIDELINES

1. Moving a building into the district is appropriate if the building will be compatible with the historic buildings surrounding the new location in terms of height; scale; setback and rhythm of spacing; materials, texture, details and material color; roof shape; orientation; and proportion and rhythm of openings.
2. Moving a building out of the district is not appropriate unless:
 - a. the building does not contribute to the architectural or historical character or significance of the district; or
 - b. the building has irretrievably lost its physical integrity to the extent that it no longer contributes to the district's architectural or historical character or significance; or
 - c. the building's architectural and historical integrity in its original location is eminently threatened.
3. Moving a building from one location to another within the district is not appropriate unless:
 - a. the building will be compatible with the historic buildings surrounding the new location in terms of height; scale; setback and rhythm of spacing; materials, texture, details and material color; roof shape; orientation; and proportion and rhythm of openings; and
 - b. the building's architectural and historical integrity in its original location is eminently threatened.

VII. DEFINITIONS

Addition: *New construction that increases the living or working space of an existing structure, and is capable of being heated or cooled. .*

Alteration: *A replacement or change in building material; the addition or elimination of any architectural element of a building; a repair that reconstructs any part of an existing building; construction of, or change to, an appurtenance.*

Appropriate: *Suitable for, or compatible with, a property, based on accepted standards and techniques for historic preservation.*

Appurtenances: *Fences, walls, paving, streetlights, curbs, gravel, signs, satellite dishes, fountains, and other accessory or adjunct permanent built features related to a building or streetscape.*

Certificate of Appropriateness: *See Preservation Permit*

Character-Defining Features: *Individual physical elements of any structure, site, street, or district which contribute to its overall historic or architectural character, and for which it is recognized as historically or architecturally significant.*

Demolition: *The tearing down of a building, or major portion thereof.*

Elevation: *A scaled drawing which illustrates the view of a side of a building.*

Facade: *An exterior side of a building.*

Historic: *A structure or site, usually over fifty years old, which possesses historical or architectural significance, based on the criteria for listing in the National Register of Historic Places.*

New Construction: *Any freestanding structure on a lot constructed after the designation of the historic zoning district in 1978.*

Non-Historic: *A structure or site, usually less than fifty years old, which does not possess historical or architectural significance, based on the criteria for listing in the National Register of Historic Places.*

Period of Significance: *The span of time in which a property or district attained the historical importance for which it meets the criteria for historic zoning or for the National Register.*

Preservation Permit: *A legal document issued by the Metropolitan Historic Zoning Commission confirming review and approval of work to be done on the exterior of a property within the boundaries of the historic zoning district. A preservation permit is necessary prior to acquiring a building permit. Previously called a Certificate of Appropriateness.*

Public Right of Way: *Publicly owned and maintained streets and walkways. For the purposes of historic zoning, alleys are not considered public rights-of-way.*

Reconstruction: Construction of an accurate replica of a historic building or significant portion thereof, based on physical, pictorial or documentary evidence.

Relocation: The moving of a building from one site to another.

Repair: See Alteration.

Shall: What must happen.

Should: What must happen unless circumstances illustrate why an alternative is more appropriate.